

Upcoming Events

Thursday, January 22

WIND ENSEMBLE

Experience an evening when the beauty of woodwinds, the majesty of brass and the power of percussion are brought to the fore. Join us as special guest conductor, Kenneth Amis, combines these exceptional families of instruments in a performance that you dare not miss.

Time: 7:30 p.m.

Location: Louis and Anne Green Center for the Expressive Arts

Tickets: \$10

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AIN'T I A WOMAN!

a chamber music theatre work
produced by **THE CORE ENSEMBLE**
text by **KIM HINES**

TAYLORE MAHOGANY SCOTT, actress

THE CORE ENSEMBLE

Katie Schlaikjer, cello

Hugh Hinton, piano

Michael Parola, percussion

Akin Babatunde, director

Hugh Hinton, script editor and musical advisor

Cindi Taylor, set design

Michael Parola, producer

Margot Emery, managing director

5 p.m.

Amarnick-Goldstein Concert Hall
de Hoernle International Center

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Program

Please: No use of cell phones, watch alarms, flash photography, and unauthorized videotaping during the performance. Thank you.

AIN'T I A WOMAN!

PRELUDE

Canon

Charles Mingus, arr. Charles Floyd

PART ONE

1934. New York City: A party for Zora Neale Hurston.

The Profit	Max Roach, arr. Charles Floyd
Crepuscle with Nellie (solo piano)	Thelonius Monk, arr. Hugh Hinton
Blues for Miles	Diane Monroe
Crepuscle with Nellie (trio)	Thelonius Monk, arr. Hugh Hinton
Blues for Miles (reprise)	Diane Monroe
The Profit (reprise)	Max Roach, arr. Charles Floyd
Roland Kirk's Message (solo piano)	Charles Mingus
Sweet and Lovely (solo piano)	Thelonius Monk, arr. Charles Floyd
Careless Love	Bessie Smith, arr. Charles Floyd

INTERLUDE

Groovin' Roots

Diane Monroe

FOR FURTHER INFORMATION ABOUT CORE ENSEMBLE, PLEASE
CONTACT:

Margot Emery

THE CORE ENSEMBLE

1320 North Palmway, Lake Worth, FL 33460

Telephone: 561.582.0603 or 561. 582.3841

www.core-ensemble.cc / email: margot@core-ensemble.cc



**This performance was made possible by an American Masterpieces
Grant to Lynn University from the National Endowment for the Arts.**

Music Theatre works include: *Earth Studies* (1996), with music by Martin Brody, commissioned by Duncan Theatre/Palm Beach Community College with major funding from the John D. and Catherine T. MacArthur Foundation, *Charcoal Sketches* (1997), *Of Ebony Embers-Vignettes of the Harlem Renaissance* (1998) commissioned by the Harid Conservatory and Duncan Theatre/Palm Beach Community College, *El Mozote* (1999) commissioned by Penn State University, Central Park SummerStage and Duncan Theatre/Palm Beach Community College, *Myths of the Subtropics* (1999) with music by Kari Juusela and Michael DeMurga, *Houdini-Memories of A Conjurer* (2000) with music by Judith Shatin, *Tres Vidas* (2001) and *The Silken Phoenix* (2002) with support from the State of Florida Division of Cultural Affairs.

Trio commissions have included *Trilogy* (1996) by Augusta Read Thomas, and *Tsunami* (1993) by Dan Welcher; both works were funded by the Chamber Music America Commissioning Program. In 1997 the ensemble commissioned the *Triple Concerto* by Pulitzer Prize winning composer Bernard Rands, with support from the Meet the Composer Readers' Digest Commissioning Program and performances with four orchestras in the United States. Other trios include *within a window of resonant light* (1998) by Jeffrey Mumford, *Cable Ready* (1998) by Michael Gandolfi, and *Scree* (1998) by Donald Crockett, all supported by major grants from Commissioning Music/USA, a project of Meet the Composer.

In October, 2000 the Core Ensemble was honored at the Massachusetts Institute of Technology as recipient of the annual Edward McDermott Award for Excellence in the Arts. The Award included a \$10,000 prize and a three-day residency on the MIT campus.

Tours during the past year have brought the Ensemble to every region of the U.S. from Key West, FL to Anchorage, AK, and from Las Cruces, NM to Orono, ME.

Core Ensemble Recordings include *Bending the Light*, with repertoire by composers Ross Bauer, Peter Lieuwen, Marjorie Merryman, Marilyn Shrude, Judith Shatin and Dan Welcher and *A Jazz Set* with works by Donald Martino. The Core Ensemble are featured soloists with the Cleveland Chamber Symphony on an Albany Records recording of the Bernard Rands *Triple Concerto*. Core Ensemble percussionist Michael Parola is also featured on the New World Records release *Aequalis* with additional commissioned repertoire for cello, piano and percussion

PART TWO

1979. Melrose, Louisiana.: The trailer of Clementine Hunter.

Spiritual	Diane Monroe
Fleetin' Blues	Diane Monroe
Blue and Disgusted (solo piano)	Memphis Slim
I Smell Trouble	Diane Monroe
Naima	John Coltrane, arr. Charles Floyd
Devil Woman	Charles Mingus, arr. Charles Floyd
Devil Woman (reprise)	Charles Mingus, arr. Charles Floyd

Spiritual	Diane Monroe
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INTERLUDE

1962. Near Indianola, Mississippi: The home of Fannie Lou Hamer.

Calvary Ostinato (solo cello)	Coleridge Taylor-Perkinson
Calvary Ostinato (solo cello, reprise)	Coleridge Taylor-Perkinson

1963. Near Atlanta, Georgia.: The hospital room of Fannie Lou Hamer.

Perpetual Motion (solo cello)	Coleridge Taylor-Perkinson
Canon	Charles Mingus, arr. Charles Floyd

The spirit of Sojourner Truth, 1851.

Motherless Child (solo vibraphone)
Frederick Tillis, realized by Charles Floyd

Hold On	Traditional, arr. by Hugh Hinton
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1964. Near Indianola, Mississippi: The home of Fannie Lou Hamer.

Lamentation: Fugue (solo cello)	Coleridge Taylor-Perkinson
Freedom Land	Traditional, arr. by Charles Floyd

(AIN'T I A WOMAN is performed without intermission. Playing time is approx. one hour and twenty minutes. The actress to appear will be announced before the performance.)

ABOUT THE PIECE

Ain't I a Woman honors four African-American women of remarkable achievement and invincible character. The text draws attention to specific choices and decisions in their lives demonstrating how each overcame personal or political challenges and was able to achieve astonishing goals living in an American society often unfriendly to social tolerance and acceptance. The musical score that unifies the piece is drawn from the heartfelt spirituals and blues of the Deep South, the urban vitality of the Jazz Age, as well as contemporary concert music by African-American composers.

Zora Neale Hurston (1891-1960) once stated, "I've got the map of Florida on my tongue." Regarded by many as the leading African-American female writer, she was so proud of her heritage as a black Floridian that she claimed in her autobiography to have been born near Orlando, although Alabama was her true birthplace. She was one of the first anthropologists to recognize the power and importance of African-American folktales and spent much time traveling throughout the south, Jamaica, and Haiti to gather the stories and sayings of those cultures. Achieving fame during the Harlem Renaissance, she eventually returned to Florida from New York and began to fade into obscurity. Through the attention and efforts of author Alice Walker, her work was gradually rediscovered beginning in 1970. In 2004, her novel *Their Eyes Were Watching God* was selected by Read Together Palm Beach: One Book, One Community and was read by an estimated 20,000 people.

Clementine Hunter's (1887-1988) legacy is a body of "memory" art that tells the southern laborer's story with joy, humor, and dignity. Her supplies and "canvasses" were unusual and innovative: cardboard boxes, the blank insides of soap cartons, brown paper bags, pieces of lumber, scraps of plywood, window shades, and other such found objects. Born in Plantation Hill, Louisiana, she did not begin to paint until the age of fifty-four. The settings and images of her work embodied rural life in the South: washdays, gardening, picking cotton, harvesting sugar cane, baptisms, and funerals. Rumors abounded in 1974 of a forgery scare, including stories that her grandson or nephew was copying her paintings and selling them on the fly. In New Orleans an artist was arrested for trying to pass his copies of her work as originals. This was a testament to her reputation, and the price that her paintings could command. In 1955 at Northwestern State College in Louisiana Hunter had been barred from viewing her own paintings with white patrons. Thirty-one years later the same school bestowed upon her the degree of Honorary Doctor of Fine Arts.

ACKNOWLEDGMENTS

The Palm Beach County Cultural Council

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The Harid Conservatory

ABOUT THE CORE ENSEMBLE

Since its inception in 1993, the Core Ensemble has garnered international recognition for its efforts to commission new works for its unique combination of cello, piano, and percussion. Broadening the definition of chamber music, the ensemble has been the catalyst in the creation of "chamber music theatre", works weaving narrative and theatre into the chamber music experience.

Concertizing has included nation-wide performances with residencies at Harvard University, the University of Texas at Austin, California State University, Oberlin Conservatory, the University of Oregon, the Daytona, Florida, International Festival, Duncan Theatre/Palm Beach Community College, and many other sites. International touring has included the Moscow, Russia, Autumn Festival, the Contrasts International Contemporary Music Festival in L'viv, Ukraine, the Queensland Biennial Festival of Music in Brisbane, Australia, and venues in the U.S. and British Virgin Islands.

MICHAEL PAROLA, PERCUSSION

Michael Parola received his B.F.A. from State University of New York at Purchase and his M.M. and D.M.A. from the State University of New York at Stony Brook. His primary teachers were Raymond Des Roches and Richard Horowitz. Mr. Parola was a founding member and percussionist with the Aequalis Ensemble from 1984-1993. With Aequalis, Mr. Parola toured nationally, presenting hundreds of concerts and master classes in every region of the United States. During the 1992-93 season, he appeared with Aequalis in performances of the Chinary Ung TRIPLE CONCERTO with the Phoenix, Honolulu and New Hampshire Symphonies. Additional work with Aequalis included national radio broadcasts on NPR's "A Note To You", international radio broadcasts for Voice of America and on CD, with a highly acclaimed 1991 release on New World Records. Michael Parola has commissioned many new works for solo percussion, with nationwide performances of pieces by composers such as Jorge Liderman, Armand Qualliotine and James Baker III. As an orchestral timpanist, he has performed in the American premieres of works by Verdi, Donizetti and Shostakovich. In 1993 he founded the CORE Ensemble in which he serves as Percussionist and Executive Director.

MARGOT EMERY, MANAGING DIRECTOR

Margot Emery has served as Managing Director of the Core Ensemble, a chamber music theatre group, for eight years. During that time, local and regional touring of the ensemble's chamber music and chamber music theatre pieces has expanded to include national and international work. The ensemble's programs now reach every region of the U.S. and have been heard in Russia, Ukraine, the Caribbean and in Australia. Under Ms. Emery's tenure, the Core Ensemble has performed in such prestigious venues as the Guggenheim Museum, Central Park SummerStage, the Chautauqua Institute, The Boston Center for the Arts and the Queensland Biennial Festival. Ms. Emery has been responsible for raising funds to commission 8 music theatre pieces, 12 chamber music works and 3 triple concertos. Past positions include Development Director for the USS Constitution Museum, Director of Development Services for the Palm Beach County Cultural Council and Palm Beach Development Manager for the Florida Philharmonic Orchestra. Ms. Emery holds diplomas from Laval University in Quebec City, Canada, and the Mozarteum in Salzburg, Austria.

Sojourner Truth (1797-1883) never learned to read or write, but became an extraordinary speaker for black freedom and women's rights – to white audiences. Born a slave of Dutch masters, she was given the name Isabella. A riveting singer and preacher, in 1843 she changed her name to Sojourner and decided to travel west, speaking out against slavery and for the rights of women. She delivered her famous "Ain't I a Woman" speech in 1851 to the Women's Rights Convention in Akron, Ohio. In 1864 she met President Abraham Lincoln, and in 1870 President Ulysses S. Grant. Her legacy and enduring influence were recognized in 1987 when NASA launched a small vehicle to explore the surface of Mars. A girl from Bridgeport, Connecticut won a competition to give the rover a name. Named after this intrepid American wanderer, it was called "Sojourner."

Fannie Lou Hamer (1917-1977) became a national figure in 1964 when she riveted the nation while addressing the Democratic National Convention credentials committee, challenging its token gesture to seat only two out of sixty-four black delegates from the Mississippi Freedom Democratic Party. As a result of the publicity, the Convention was shaken by the exposure of its discriminatory practice. Four years later at the 1968 convention in Chicago a debate over seating again took place and this time the MFDP won. Fannie Lou Hamer was given her seat and to a standing ovation addressed the entire convention. Her tireless work as an activist began in 1962 in Indianola, Mississippi where, after she attempted to register to vote, sixteen shots were fired at the home in which she was staying. In 1963 she was arrested and beaten at a bus station in Winona, Mississippi on her way back from a voter registration training. Following her death in 1977, United Nations ambassador Andrew Young who spoke at her funeral said, "None of us would have been where we are now had she not been there then."

PERSONNEL

KIM HINES, WRITER

From childhood, Minneapolis Minnesota native Kim Hines has pursued a multifaceted career as a playwright, actor, and stage director. Works written by Ms Hines have been performed throughout the United States including at the Kennedy Center in Washington D.C. She is a recipient of the Bush Fellowship Award and also the Minnesota State Arts Board Grant for playwrighting. Ms. Hines holds a BA in Speech & Theater and Visual Art from Macalester College. She is currently an Associate Artist at Illusion Theater in Minneapolis and writes a column for the MN Women's Press called "Hines Sight."

AKIN BABATUNDE, DIRECTOR

Mr. Babatunde is an accomplished actor, director, and writer, whose theatrical experiences encompass the regional, off-Broadway and Broadway stages. He has been a resident company member of several prestigious theatres around the U.S.: Trinity Repertory Theatre in Providence, Rhode Island, The Alley Theatre in Houston, Texas, the La Mama Theatre in New York City, Florida Stage in West Palm Beach, and the Dallas Theatre Center, where he presently resides. As a director his most recent projects have been at New Stage Theatre in Jackson, Mississippi ("Death of A Salesman", Arkansas Repertory Theatre in Little Rock, and the Arena Stage in Baltimore Maryland. Mr. Babatunde is the recipient of several awards for his work as director and actor including The Dallas Observer Award, Dallas Critics' Forum, D Magazine and Providence Journal Best of the Best, a Princess Grace Foundation nomination, and an Audelco Award nomination. He has served as founder and Artistic Director of Vivid Theatre Ensemble and Performing Arts Caravan. As a member of the Core Ensemble, Akin Babatunde has toured for the past five seasons in *Of Ebony Embers-Vignettes of the Harlem Renaissance* which has been performed in every region of the United States and in the Caribbean.

TAYLORE MAHOGANY SCOTT

Taylor Mahogany Scott has performed in theatrical venues including New York Classical Theatre-*All's Well that Ends Well & As You Like It*; American Globe Theatre-*Romeo and Juliet*; Cincinnati Shakespeare Festival-*MacBeth*; Cape Fear Regional Theatre-*A Raisin in the Sun*; Dallas Theatre Center-*A Christmas Carol*; National Tour of *Corduroy*. Her television and film credits include PBS-*African American Lives* with Oprah Winfrey; Julie Taymor Productions-*Across the Universe*), and *The Killing Floor* and *Dead Horse*. Ms. Scott received a BS in Biomedical Science for Veterinary Medicine and Theatre Arts from Texas A&M University and an MFA in Acting/Shakespeare from Florida Atlantic University.

KATIE SCHLAIKJER, CELLIST

Based in New York, cellist Katie Schlaikjer has a diverse career as a chamber musician, soloist, and teacher. During her years as a member of the Avalon String Quartet, the quartet received the Concert Artist's Guild's grand prize in its 1999 competition, grand prize at the 1998 Fischhoff Chamber Music Competition, and top prizes at the 1999 Melbourne International Chamber Music Competition and the 1998 Banff International String Quartet Competition. A native of Boston, Katie received her early training at New England Conservatory and Walnut Hill School for the Arts, and completed her Bachelor's Degree at NEC as a student of Laurence Lesser. She was also a resident artist at the Banff Centre for the Arts in Canada, where she worked with David Takeno, Edgar Meyer, Scott St John, and John Perry. She received her Master's Degree from the State University of New York at Stony Brook, where she studied under Timothy Eddy. Katie's recent New York performances include concerts with the new music ensemble, Newband, Brooklyn's Barge Music concert series, Zankel Hall's inaugural concert with Renee Fleming, and performances with SONYC (String Orchestra of New York City). She has been a regular performer with the Caramoor Virtuosi in Katonah, NY. Additionally, she has participated in music festivals across North America, including Ravinia, Aspen, Tanglewood, and Mimir. Katie is a member of the chamber music faculty at Stony Brook's preparatory training program and teaches cello privately on Long Island.

HUGH HINTON, PIANO

Hugh Hinton has performed widely as a chamber musician and recitalist, including concerts and residencies throughout the Middle East as a United States Information Agency Artistic Ambassador. Orchestral engagements include joining the Aequalis Ensemble in performances of Chinary Ung's Triple Concerto with the Phoenix, New Hampshire and Honolulu Symphonies. Mr. Hinton has performed at summer music festivals, including Tanglewood and Monadnock, and at such concert halls as the Gardner Museum in Boston and the Phillips Collection in Washington D.C. His recordings of chamber and contemporary music have been broadcast internationally on "Art of the States" and can be found on the Etcetera, CRI, Albany, and Newport Classics labels. Mr. Hinton earned his Bachelor's degree from Harvard University and his Master's and Doctor of Musical Arts degrees from the New England Conservatory of Music, where his piano teachers included Russell Sherman, Wha-Kyung Byun, Lev Vlasenko, and Mykola Suk. A committed teacher, Mr. Hinton has taught music history at the New England Conservatory of Music and currently serves as instructor of piano at the Longy School of Music in Cambridge, MA. He has been a member of the Core Ensemble since its founding in 1993.